PRODUCTION INFORMATION

THE STORY ~

Barney Pudowski is a lovable but awkward 7th grader at Nonsuch Middle School where he is having a hard time making friends. He is missing the one thing that insures popularity with his classmates: a B*Bot, a walking, talking, digitally connected device designed to be the perfect solution for navigating the challenges at school. No worrying about making friends – the B*Bot promises to be "your best friend out of the box." On the first day of school, Barney, who lives with his well-intentioned but distracted dad, his eccentric Bulgarian grandmother, Donka, and their crazed goat, learns quickly that without a B*bot, he is doomed to social Siberia.

Recognizing that Barney's only wish for his birthday is to have a Bot, Barney's Dad surprises him with a B*Bot named Ron. Barney is ecstatic that his days of being a pariah are over, but it soon becomes clear that something is very wrong with his new best friend. Not only does Ron not know anything about his new owner, his wiring system is definitely defective, and Barney realizes no amount of re-booting is going to make Ron a perfect pal. But, unlike the other Bots, Ron is infinitely curious, deeply loyal and determined to support Barney. The duo develop a real friendship that defies the boundaries of technology.

But not everyone is thrilled that there is a freewheeling Bot out in the world.

When Andrew Morris, the manically ambitious COO of tech company Bubble, learns of Ron's rogue ways, he panics, but soon begins to realize that Ron's quirkiness can be a boon for his personal and professional profit. Using his massive power, he sets out to capture Ron and bring him back to Bubble. But Barney is determined to make sure that Ron stays "wrong" and with his classmates, they plan to help Ron escape. Their thrill-packed adventure to save him proves that sometimes "wrong' really can be right.

"Ron's Gone Wrong" features the voices of Zach Galifianakis as Ron, Jack Dylan Grazer as Barney Pudowski, Olivia Colman as Donka, Ed Helms as Barney's Dad Graham Pudowski, Justice Smith as Marc Wydell; Rob Delaney as Andrew Morris; Kylie Cantrall as Savannah Meades; Ricardo Hurtado (TV's "School of Rock") as Rich; Marcus Scribner ("Black-ish") as Alex; and Thomas Barbusca ("Chad") as Jayden.

The film is directed by Locksmith co-founder Sarah Smith (writer/director of "Arthur Christmas") and Pixar veteran Jean-Philippe (JP) Vine (story artist on "Cars 3" and "The Good Dinosaur") with Octavio E. Rodriguez (story artist on "Coco" and "The Incredibles 2") co-directing. The script is written by Oscar® nominee Peter Baynham ("Arthur Christmas," "Borat: Subsequent Moviefilm") and Smith. Locksmith co-founder Julie Lockhart ("Shaun the Sheep Movie," "The Pirates! In An Adventure with Scientists!" in U.K./ "The Pirates! Band of Misfits" in U.S.) and Lara Breay ("Penguins of Madagascar," "Megamind") produce, with Elisabeth Murdoch, Smith and Baynham serving as executive producers.

LOCKSMITH ANIMATION'S DEBUT: THE MEANING OF FRIENDSHIP ~

"Ron's Gone Wrong" is Locksmith Animation's first theatrical release. "Ron's Gone Wrong" producer and Locksmith president of production Julie Lockhart says, "We wanted to make sure it set the quality level for the company going forward."

This film upends all the tropes about what it means to be "best friends." We all hope our best friends will be carbon copies of ourselves. They'll like what we like, think everything we do is perfect, and have joint goals and ideals. But in reality, close friendships can be messy and confusing. Ron and Barney have absolutely nothing in common. Barney thinks his prayers have been answered when his father and grandmother provide him with a B*Bot or "best friend out of a box," but the very thing he thinks will deliver him from the social purgatory he's in at school turns out to be the architect of his greatest public humiliations. It's like his family told him he was getting the latest iPhone, but instead delivered one of those phones for old people with the giant numbers.

Ron doesn't have any of the programming that has made the B*Bot such a sensation with the middle school crowd. He doesn't have any idea of what Barney likes and doesn't know anything about what it means to be a friend. He says the wrong things, leads Barney into all kinds of calamitous, albeit, hilarious situations, and at first glance seems to be Barney's worst nightmare.

It's only when Barney decides that he'll turn this catastrophe around and teach Ron how to be his best friend that each begins to understand the other in profound ways that lead to an intimate and solid personal connection. Along the way there are madcap situations, playground blunders, ill-conceived adventures in the wilderness and, ultimately, Barney's desperate attempt to save his newfound best buddy.

The filmmakers talked a lot about their memories of childhood and compared notes about their kids, who all asked the same question: what do I do when I don't have anyone to talk to at recess? What's more, everyone knew someone whose kid had been trolled online. It got the filmmakers thinking about every parent's lament.

"Like every parent, I experienced that awful moment when my kid came home saying, 'I didn't have anyone to play with today,' says co-director/co-writer/executive producer Sarah Smith. "Your heart breaks. But now they face the pressures of social media too, making it even harder.

We wanted to make a movie about kids' friendships in the social media age and that universal feeling that every child has that everyone else has got it all sorted except them…Most of us carry that feeling throughout our lives."

The universality of the emotion strikes a chord with co-writer/executive producer Peter Baynham, whose Oscar®-nominated work on the "Borat" films had resulted in him being invited to some fancy soirees in Hollywood, where he found those same feelings from adolescence roared back with gusto.

"I remember being at the very grand home of a studio boss," said Baynham. "It was a very swank affair and I found myself standing alone at the food table trying to look incredibly busy because I didn't know anyone there. That feeling of being on the outside looking in never truly goes away, does it? It's such a universal human emotion, so we knew we had something authentic that was going to endear Barney to the audience."

"I'm always looking for a personal connection to an idea as a parent," says Smith. "I want every movie to be a message in a bottle from me to my kid and from other parents to their kids. In a way, some of where Ron comes from are the things that I wanted to say to my daughter sitting on her bed at night when she was worried about not having friends and you want to say, 'it will be okay…you will find those friends, and just because you don't have them now doesn't mean that it's not coming.' And that is what drives the emotion of Ron, really: those things that you want your kid to understand so that they don't go through all the pain and suffering as they grow up."

Smith drew inspiration from the Spike Jonze film "Her," in which Joaquin Phoenix's character falls in love with an AI operating system. "I remember thinking, we need to make that film for kids because children are so immersed in the online experience and they have no filter," she says. "They don't get a sense that maybe that's not a reliable voice, or that something else may be going on."

"The thing that most families argue about these days is screen time," says producer Julie Lockhart. "As children get older parents worry about them going out into this the world of social media and the pressure they will feel to become something that they are not. 'Ron's Gone Wrong' is a classic friendship story between a kid who is socially awkward and his new best friend, which, in this case, happens to be a broken robot, and their journey to teach one another about friendship."

"The world today is fully saturated in technology…it has become a necessity in our lives," co-director JP Vine says. "And people are more and more exposed through that to people and interests that are similar to their own. Our film is really taking a look at what that means for the world of friendship. Ron and Barney are an unlikely pair of buddies, completely different, but through the course of the movie build a powerful bond that becomes incredibly fulfilling for each of them. The film is a celebration of friendship, especially the messy ones! Because Ron has no

awareness of the social tech all the other bots are using, he has to build his own version of friendship with Barney. And it's a ton of fun to watch him do it!"

"In some respects, the social media and digital aspect of friendships have been a saving grace during the grind of the pandemic," offers Lockhart. "But there are so many unknowns in terms of how it is affecting our children's friendships. It's just a great thing to explore in the film, so it is about the definition of friendship and how one can understand what real friendship is, as opposed to a digitally simulated friendship. And let's not forget that Barney and Ron have a tremendous amount of fun together and that was a big part of what we wanted to convey."

MAKING A MOVIE DURING A PANDEMIC ~

Co-director JP Vine makes his directorial debut on "Ron's Gone Wrong," after superlative story work on Pixar films "Cars 3," "Inside Out" and "The Good Dinosaur." He recognized the story's potential to become a classic straight away. "I just thought it was a really powerful and simple story that kind of got to the heart of what it's like to be a kid and what it's like to be a parent in this particular technological age," he says. "It just felt like it had the makings of a classic. And then when I came over to London and met the Locksmith team, it really appealed to me to come back to the U.K. and be part of building a really ambitious startup in London, a city that I love. None of us could have anticipated what chaos the world would be thrown into because of the pandemic or how it would affect our filmmaking process."

As a result of the mandated lockdown in London in Spring 2020 due to the Covid-19 pandemic, Locksmith moved their operations entirely online. "For the first 18 months of the production pre-pandemic it worked fantastically," says Lockhart. "We managed to build these tremendous bonds before everyone got sent home."

From there, the brilliance of the crew became even more manifest. Every facet of filmmaking was affected.

Story artists work in the early stages of production and pre-production to help shape the film, and that is a directorial skill: editing and thinking through the storytelling of the movie. Having had an extensive background in animation storyboarding, Vine explains the role of a story artist. "Storyboarding is about taking the page and basically dramatizing it so it is as cinematic as possible," he says. "It is a combination of acting and staging and cinematography because we're trying to build story and really deliver the impact of the script to the audience."

Vine continues, "It's basically turning words into cinema. Sometimes the drawings are really rough and quick, and other times they are much more polished and much more considered about the environment."

Illustrators used remote dial-ins to the CG pipeline, where the film's directors and producers then reviewed materials via Zoom. Editorial was run online with the help of tools like Clearview and Evercast. The digital team had VPN dial-in so shots could be shared, played back from the server

and then discussed. Pix was used to screen early cuts of the film for Locksmith team members and the studio.

Locksmith's studio is right in the middle of London, and pre-Covid the filmmakers would often socialize in the evenings after a long day at the office. "All of those elements were suddenly gone," says Vine, "so, it became very intense and very focused, but kind of relentless."

"Camera was really hard" says Smith. "Luckily one of our super-smart cinematographers Hailey White and I had a shorthand by the time we were in lockdown: trying to demonstrate a 3D camera move inside a virtual CG environment by waving your hands at a Zoom screen would have been impossible without that. Editorial was a huge challenge too – you feel so cut off from the materials with all the issues of playback: it was like trying to cut a movie you could hear playing on someone's iPhone in a toilet cubicle three stalls away."

Directing an animated film is an enormous undertaking, and often finds two directors at the helm. And with the pandemic creating even more challenges for "Ron's Gone Wrong," Smith and Vine were kept extremely busy on the directing front, while co-director Octavio E. Rodriguez provided backup across story and other departments.

"It sometimes felt like we were making the world's biggest and most expensive home movie," recalls Vine. "Suddenly over 250 crew members were working from home with production protocols that were a logistical nightmare at first. We had sound engineers, digital modelers, riggers, animators, lighting crew and more all working from makeshift locations: basements, guest rooms, laundry rooms, and potting sheds. It's a massive credit to our systems and production teams, the way they kept our show running in full crunch mode. It showed how amazingly creative people can overcome such obstacles."

2nd AD Luke Jameson ("Sherlock Gnomes") laid down temp dialogue tracks in between clothing racks hanging in his closet. Production coordinator Alicia Davies did the same task, but found tenting herself with a blanket created the appropriate acoustical environment.

Trying to lighten the load of the massive undertaking of making a big animated movie remotely became somewhat of a mission for the producers. "Ideally, we'd have all our team working collaboratively together physically," says Lockhart, "but when lockdown hit, our team dispersed all over England. As important as it was to figure out the work protocols that would keep our production schedule flowing, an equally daunting challenge was keeping spirits high and maintaining a sense of connectivity and comradeship amongst our team, which of course is a lot of what our movie is about."

Each Friday the "Ron's Gone Wrong" crew used Zoom for their weekly production status meeting. Line producer David Park ("Coco") had the idea to inject some whimsy into the proceedings by creating "themed" meetings. Each week, everyone on the call dressed up according to that week's theme: mimic your favorite BBC Broadcaster; insert yourself into your favorite album

cover (*Sergeant Pepper,* The Beach Boys' *Pet Sounds* and Simon & Garfunkel's *Sounds of Silence* were particular favorites), LGBTQ Pride Week; fashions from a favorite decade, etc.

"It kept us sane, to be honest!" says Vine. "Making any animated movie is a marathon and is very punishing on a crew so finding ways to inject some fun into this particularly daunting set of circumstances made all the difference."

THE VOICES BEHIND THE CHARACTERS ~

Zach Galifianakis is the voice of Ron, named after his serial number R0NB1NT5CAT5CO. He is a B*Bot (short for Bubble Bot) created to be both your best friend and a device to connect with others, but he is not connected to anything and has zero safety settings. He is utterly innocent, honest, and immediately believes he is Barney's best friend. And because he is such a free spirit, he will become, undoubtedly, a hero to kids and teenagers everywhere.

A stand-up comedian turned actor, Galifianakis created and starred in the critically acclaimed FX series "Baskets" and "Between Two Ferns with Zach Galifianakis," for which he has received two Emmy Awards®. He also voiced the lead role of the Joker in the Warner Bros. animated film "The LEGO Batman Movie" and played Alan in Todd Phillips' "The Hangover" trilogy.

In addition to being an enormously gifted actor and comedian, Galifianakis brings an inherent humanity to all his roles, especially Ron, which forms the emotional core of the film. This was crucial to the film, as the filmmakers wanted audiences to embrace the relationship of Barney and Ron, which would not have been possible without the right actor bringing Ron to life.

"We looked at so many different options for the role of Ron because it requires something so specific, but Zach was our number one choice," says co-director/co-writer/executive producer Sarah Smith. "It requires a sort of innocence and yet, a sort of cheekiness as well. You are playing this game with your audience where you are saying, Ron is not conscious and he is not thinking about what he is saying, and we were very careful to make sure that what Ron says is built up using only the things he hears. Gradually more and more, the audience perceives a feeling of character."

In discussing Galifianakis, co-director J.P. Vine says, "We had to keep telling him, less emotion, less intonation, and Zach was like, 'it's not often that I get told to give the director less! But we just kept on guiding him that way. And he turned out to be a spectacular fit for the character."

Jack Dylan Grazer is the voice of Barney Pudowski, an allergy-ridden but resilient, quietly witty middle schooler having a hard time making friends. Grazer is best known to audiences for playing Eddie in the box office hits "It" and "It Chapter 2." He was most recently seen starring in HBO's "We Are Who We Are," directed by Luca Guadagnino and voicing one of the lead characters in Pixar's "Luca."

B*Bots are each connected to one child. They are basically a walking-talking iPad turned into a fabulous new customizable device with a wraparound screen skin loaded with all the online information about its owner, that is sold as “your best friend out of the box.”

“It’s like the ultimate physical, social media object, and it follows you around and gives you tips on things and helps you out with things in daily life,” says Grazer. “It’s mostly a device for social media and connection with other friends and making new friends and seeing what you have in common with those people.”

The connection between Barney and Ron is what Grazer found most appealing. “There is more than an algorithm in a friendship…it should never be an orchestrated thing,” he says. “It should always be something that comes naturally where you find yourself taking different journeys that somehow merge with one another. It should be the most natural interaction you can have with a person, but there should be a strong bond of trust and confidence and reliability, and love too. If you do not love your best friend, ditch ‘em!”

“What we loved about their relationship is the fact that Ron is completely at odds with and different from Barney,” says Smith. “Children think that the friend they want is the one who will agree with them and play the same games as them and like the same things as them, but that’s a kid’s fantasy of what a perfect friend is. Ron is the absolute opposite. He disagrees. He knows nothing about Barney. He has a mind of his own, and so it’s about the joy of a proper, funny, challenging kind of bantering relationship where you have to meet someone halfway.”

Vine says, “Barney grows through the movie. He basically thinks who he is, his weirdness or him being on the sidelines, is holding him back. And for Ron, his relationship with Barney is about total acceptance of each other. They affirm each other, and Barney steps out in the playground at the end, comfortable in his skin through that relationship.”

While the interactions between the animated actors feels natural and quite realistic, the two actors recorded the majority of their dialogue alone, and the filmmakers were beyond thrilled with both actors’ performances. “I’m very proud of this film, but I’m most proud of the two lead actors,” says Vine. “They are both great fun to be with, and it was so cool to watch their characters come to life and take on their own existence.”

To help cast the supporting voiceover work, the filmmakers held a number of workshops with multiple actors doing a bunch of improvisation exercises. “We worked really hard to make sure we were using language and vernacular in a way that felt plausible -- especially to our own kinds, who are pretty tough critics,” says Vine.

Olivia Colman is the voice behind Donka, Barney’s superstitious, formidable, fabulous, huge-hearted Bulgarian grandmother. A powerful woman steeped in traditional values, she loves to cook unusual delicacies (that Barney and his dad adore) and dance to loud folk music, and she passionately believes that *any* problem can be cured with a bowl of horse fat soup and a power

drill. Colman won an Oscar® for her performance as Queen Anne in Yorgos Lanthimos's "The Favourite" and a Golden Globe Award® for playing Queen Elizabeth II in "The Crown." She was most recently seen starring opposite Anthony Hopkins in "The Father."

"Barney has a Bulgarian grandmother," explains Smith. "She's one of those women from a very strong culture who believes all parts of the chicken can be eaten…that kind of woman."

"Olivia was fantastic," says Vine. "She was completely game to just find her way into that character – even agreeing to singing and dancing on a table. Donka is such a feisty strong Eastern European grandmother, and Olivia's comic brilliance combined with such heart was perfect."

The voice of Graham Pudowski comes courtesy of Ed Helms, who starred opposite Zach Galifianakis in "The Hangover" trilogy. He is also known for his standout performances on Comedy Central's "The Daily Show with John Stewart," his memorable role as Andy Bernard on NBC's critically acclaimed comedy "The Office" and, more recently, "Rutherford Falls" on Peacock.

Graham is Barney's loving but overwhelmed dad who works from home peddling novelty items like light-up hats and the "Brother Bouncy Car Monk" via his glitchy computer. He is troubled by slow sales and a homeworking parent's constant battle with technology, combined with a nagging worry that, despite being around all day, he's not present enough for Barney.

"Ed Helms is a genius," says Vine. "He gave us such brilliant improvised lines. He just feels like the hapless but warm dad character we dreamed of from the start."

Justice Smith voices Marc Wydell, the CEO of Bubble Inc. Like Barney, Marc struggled to make friends as a kid. Driven by a dream of connecting kids to each other, he invented the incredible B*Bot, currently taking the world by storm. Smith most recently appeared in HBO's "Generation," but he has also starred in films including "Pokémon: Detective Pikachu" and "Jurassic World: Fallen Kingdom."

Rob Delaney is the voice behind Andrew Morris, Bubble's disgruntled chief operating officer who is envious of Marc Wydell's vision and popularity and craves the limelight for himself. He has no interest in a future where B*Bots are able to connect kids. Delaney is a comedian, actor and writer, best known for the Emmy® nominated "Catastrophe" and "Deadpool 2."

Kylie Cantrall voices Savannah Meades, Nonsuch Middle School's social queen. Beautiful and eco-friendly, she has known Barney since kindergarten but they run in different circles now. Cantrall is an actor, singer and YouTube star whose credits include Disney Channel's "Gabby Duran & the Unsittables."

The film also stars Ricardo Hurtado (TV's "School of Rock") as Rich, Marcus Scribner ("Black-ish") as Alex and Thomas Barbusca ("Chad") as Jayden.

BEHIND THE SCENES ~

The filmmakers had a talented team of artisans helping them bring Barney and Ron's story to life, which includes: cinematographers David Peers ("Happy Feet") and Hailey White ("Thor Ragnarok"); production designers Aurélien Predal ("Hotel Transylvania 3: Summer Vacation") and Nathan Crowley ("Tenet"); lead editor David Burrows ("The LEGO Movie"); VFX supervisor Philippe Denis ("Trolls"); composer Henry Jackman ("The Falcon and the Winter Soldier:" "Big Hero 6"); and animation director Eric Leighton ("Sherlock Gnomes").

"Ron's Gone Wrong" takes place in Nonsuch, a fictitious town in an unspecified country and state, but it has a very American and Northern California-esque feel. "Setting it in Northern California suited the tech world," says producer Julie Lockhart.

Co-director/co-writer/executive producer Sarah Smith originally envisioned the story taking place in the part of London where she lives. "But as the movie developed, we decided to set it in what I would call a movie world of the mind…a small kind of town of the type where many of the audience actually live...something ordinary," explains Smith. "Coming from me and Pete Baynham, in some ways the movie has quite a lot of a British comedy tone to it. For example, Ed Helms' character, the dad, is really quite a British kind of dad in his origins, but fortunately, Ed managed to make the character feel very authentic to the U.S. setting. Both Ed and Zach were drawn to the project as fans of some of the British comedy Pete and I had previously worked on, which helped enormously!"

Adds Lockhart, "Some of the characters have accents, which makes it much more representative of the wonderful mix of cultures we have in our world today."

According to co-director J.P. Vine, "We had a lot of discussions about tone and how the world should feel. We started working with artists doing visual development and we quickly decided that the setting should feel like a recognizable suburban world into which this incredible leap of technology has happened."

The visual beauty and overall look of "Ron's Gone Wrong" can, in part, be attributed to the extraordinary production design work of Aurélien Predal and Nathan Crowley. "Nathan was the production designer on many of Christopher Nolan's films and does incredible, huge, high-tech things," says Smith. "He helped us with a big picture overview early on to be super ambitious in designing the technology world of Bubble."

"Aurélien was someone whose work I had been following for a long time…he's kind of a rock star and is well known for his sense of design," says Vine. "He initially came on as art director at the beginning of the project and then we brought in Nathan to provide us with an overview and help with the initial structuring of the movie. Working with a real live-action kind of process was some of the most fun I've had because we would take the script apart, page to page, and just fill a room

with references, which is part of Nathan's process. And he was really excited to get to work in animation and have the chance to look at these big, architectural ideas."

It was then up to Aurélien, stepping up to production designer, to put it through the lens of stylization and color and a more animation aesthetic. "So, Nathan provided this big architectural overview and Aurélien's focus was more on the look of the movie," says Vine.

Philippe Denis was responsible for delivering the CG. "Philippe's job was all over the movie, to execute it and make it work. We talked about everything from the plot to the rigging of characters for skin to the look of the lighting to the textures," says Vine. "He was very instrumental in getting us through the lighting push, which by the end of the movie was quite intense. Everything builds up to lighting because it's the last department, so basically he's responsible for turning our look into CG, really."

As for the lighting itself, the filmmakers wanted it to be quite distinctive. "We wanted to play with the artificial light and do interesting things with light for the scenes inside Bubble, but then in the real world, like in Barney's home, we wanted to have a sense of warmth and a kind of a truthfulness to it," Vine says.

The color choices for the film were equally as important. "When we were working on the color script, we really thought through the palette and how to sell mood through color," Vine explains.

Henry Jackman's role in the filmmaking process was a very collaborative one. "I absolutely loved working with Henry," says Smith. "He so understood the ideas and the emotions of the movie and when you talk to him about connections in the story, he instantly sees how to weave in themes and sounds to support that. I mean *really* instantly – he starts playing you new score on the spot!"

Smith continues, "He came in with great ideas for digital sounds he often uses, to support the B*Bot story, but I asked him for both a classic 'high school movie' vibe, and the orchestral scale and emotion of 'E.T.' on top! Henry loves an unreasonable challenge, and he absolutely smashed it. Most important of all, as I watch scenes at the end of the film carried on a wave of his music, I just feel his heart and soul poured into the emotions of the story. It's a wonderful score."

EXCLUSIVELY IN THEATERS ~

The theatrical release of "Ron's Gone Wrong," the first title from U.K. based Locksmith Animation, could not be timelier. The story of a real-world friendship in a world dominated by online relationships, strikes a chord with children, adults and families of all shapes and sizes. The film addresses the fundamentals of friendship, from what constitutes friendship to how they take hold and grow to how we sustain them. And that being an authentic version of yourself is more valuable than having the cool device.

“This film has an important message that both parents and children will understand,” says producer Julie Lockhart. “The amount of time a kid spends on screen and the effect it has on parents and the worry that it causes parents, and the family as a whole, is something everyone can appreciate…and, of course, it just looks beautiful on the big screen.”

Co-director/co-writer/executive producer Sarah Smith adds, “People today are living through chat, posts and likes/dislikes, but the dorky, contrarian, hilarious friendship of Barney and Ron—built through shared experience—is a powerful reminder of the best things about growing up.”

“Children have had their fill of screens because almost all their relationships have been reduced to on screen,” Smith continues. “Therefore, I think the appeal of a one-on-one, face-to-face human friendship is really strong right now, especially for children. They want to get outside and play in the woods and play with their friends in the way you see Barney and Ron doing. The sitting at home with your screen is kind of counterbalanced, so hopefully that gives it an extra relevance.”

“I’m so proud of our film,” adds director J.P. Vine, “I feel like we’ve delivered something that is world-class. And that is due to everyone rising up to the challenge.”

“It was really important to us that the audience understand that everyone has insecurities,” says Vine. “We talked about the whole technology thing, it comes with a number of issues on its own, and loneliness, or how we are tribal with technology. But the thing that hits me the most is the sense that Barney is all wound up about being a kid on the sidelines, and by the end of the film he is totally comfortable with who he is.”

ABOUT THE VOICE TALENT ~

JACK DYLAN GRAZER (Barney Pudowski) can be heard voicing one of the lead characters in Disney and Pixar’s “Luca” and as the lead in Luca Guadagnino’s HBO series, “We Are Who We Are.”

In addition, he starred opposite Rainn Wilson and Mena Suvari in the dramatic indie thriller, “Don’t Tell a Soul,” which premiered virtually at the Tribeca Film Festival. The film follows two young thieving brothers (Fionn Whitehead, Grazer), with a Cancer-stricken mother at home (Suvari), who match wits with a security guard (Wilson) trapped at the bottom of a forgotten cistern. The film will be available in limited theaters and VOD on January 15, 2021.

He is best known for starring as asthma afflicted Eddie in the horror film “It” and “It Chapter 2,” for which he received an award for best on-screen team at the 2018 MTV Movie & TV Awards. His other credits include playing a younger version of Nic Sheff (TImothée Chalamet) in Amazon Studio’s “Beautiful Boy,” opposite Steve Carell and “Me Myself and I,” as young Alex.

Grazer is currently in production on “Shazam! Fury of the Gods,” opposite Zachary Levi. When Grazer isn’t busy filming, he spends time spreading awareness for Stomp Out Bullying,

where he became the ambassador for the organization this year. He is an avid supporter of Adderly School, where he formed the Jack Dylan Scholarship for two underserved students each year.

In his spare time, he enjoys skateboarding, playing the flute, filming skits with friends, writing, and hanging with friends.

After failing his last college course by one point at North Carolina State University, **ZACH GALIFIANAKIS (Ron)** moved to New York City. He got his start performing his brand of humor in the back of a hamburger joint in Times Square, graduating to doing stand-up at nightclubs and coffee houses in the city. While working as a busboy, he got his first acting job on the sitcom "Boston Common" for NBC. An eclectic career has followed.

Most recently, Galifianakis starred in the critically acclaimed F/X series "Baskets" for four seasons, which garnered him an Emmy® nomination, and also starred in the big screen version of his successful web series, "Between Two Ferns: The Movie." He also starred in Disney's reimagined "A Wrinkle in Time." Additional feature credits include: Greg Mottola's "Keeping Up With the Joneses" for 20th Century Fox, alongside Jon Hamm, Isla Fisher and Gal Gadot; as well as Jared Hess' "Masterminds" with Kristen Wiig, Owen Wilson and Jason Sudeikis. He also starred in Justin Chadwick's "Tulip Fever" with Alicia Vikander and Dane DeHaan. Prior to that, Galifianakis starred opposite Michael Keaton, Naomi Watts, Emma Stone and Ed Norton in the 2015 Oscar® winner for best motion picture of the year, "Birdman or (The Unexpected Virtue of Ignorance)," directed by Alejandro González Iñárritu.

Galifianakis is most well-known from "The Hangover" trilogy from the comedy mind of Todd Phillips for Warner Bros. Galifianakis played Alan, the hapless member of the wolfpack in all three films, the first of which became domestically the highest grossing R-rated comedy of all time. Before completing the trilogy, he starred alongside Will Ferrell in the Jay Roach directed comedy "The Campaign" for Warner Bros. Galifianakis reteamed with director Todd Phillips for "Due Date," the buddy comedy with Robert Downey Jr. In a departure from comedy, Galifianakis starred in the Focus Features film "It's Kind of a Funny Story," where he played a patient in a mental hospital, bringing his warmth and humor to the character of Bobby. Other film credits include "Dinner for Schmucks," opposite Steve Carell and Paul Rudd; the independent feature "Youth Iin Revolt"; the Jerry Bruckheimer produced live-action Disney feature "G-Force," which debuted at #1 and grossed over $290 million worldwide; as well as a cameo role in Jason Reitman's Academy Award®-nominated film "Up in the Air." He also appeared in the critically acclaimed feature "Into the Wild" from Paramount Vantage and director Sean Penn.

On the small screen, Galifianakis starred in the HBO comedy "Bored to Death" with Jason Schwartzman and Ted Danson, which ran for three seasons. He also hosted the critically acclaimed VH1 talk show, "Late World With Zach," as well as writing and starring in "Dog Bites Man" for Comedy Central. Galifianakis continues to host the Emmy®-winning internet talk show

"Between Two Ferns," on which he has interviewed such guests as President Barack Obama, Brad Pitt, Steve Carell, Natalie Portman, Conan O'Brien and Justin Bieber.

OLIVIA COLMAN (Donka Pudowski) won the leading actress award at the 2019 Academy Awards® for her performance as Queen Anne in Yorgos Lanthimos's critically acclaimed "The Favourite," opposite Emma Stone and Rachel Weisz.

The same year she also won the Golden Globe® for the category of best performance by an actress in a motion picture (musical or comedy); the BAFTA award in the category of best leading actress; British Independent Film Award in the category of best actress, the Critics' Choice award in the category best actress in a comedy, and the Volpi Cup for best actress at the 2018 Venice Film Festival. It marked her second collaboration with Lanthimos following her role in his critically acclaimed, dystopian romantic comedy, "The Lobster," for which she received a British Independent Film Award in the category of best supporting actress, and a nomination for an Evening Standard British Film Award for best comedy performance.

She can currently be seen playing the leading role of Queen Elizabeth II in Season three of the critically acclaimed Original Netflix series "The Crown," opposite Tobias Menzies and Helena Bonham Carter, and will continue the role into Season four.

Colman was recently seen starring opposite Anthony Hopkins in "The Father," a feature film adaptation of Florian Zeller's hit stage play, for which she received an Oscar® nomination for best supporting actress.

In 2011/2012 she won the best actress prize at the British Independent Film Awards, Evening Standard British Film Awards, Critics' Circle Awards and Empire Awards for her brilliant performance in Paddy Considine's feature directorial debut "Tyrannosaur," opposite Peter Mullan and Eddie Marsan. The film also won the World Cinema Special Jury Prize for breakout performance at the Sundance international Festival the same year.

Other film credits include: a supporting ensemble role in Britt Poulton and Dan Madison Savage's thriller, "Them That Follow"; Kenneth Branagh's "Murder on the Orient Express"; Carol Thatcher, opposite Meryl Streep in Phyllida Lloyd's "The Iron Lady"; Rufus Norris' "London Road," Roger Michell's "Hyde Park on Hudson"; Steven Knight's "Locke"; James Griffiths' "Cuban Fury" and Edgar Wright's "Hot Fuzz."

On television, Colman can most recently be seen in the BBC/Amazon's award winning "Fleabag," in her role as Godmother, for which she previously received a Television BAFTA nomination in the category of best female performance in a comedy program in 2017, and an Emmy® nomination in 2019 for best supporting actress for her work in the final series.

Also on the small screen, she won a Golden Globe® in the category of best performance by an actress in a supporting role in a series, limited series or motion picture made for television, for her portrayal of Angela Burr in the BBC/AMC's "The Night Manager." Prior to that, she also won

a Television BAFTA for leading actress in 2014 for her role as DS Ellie Miller in the acclaimed ITV series "Broadchurch," which ran for three seasons. In 2013, Colman was the double award winner at the Television BAFTA's, winning female performance in a comedy program for her reoccurring role in BBC's "Twenty Twelve," as well as best supporting actress for her role in BBC's "Accused." She has also received a Television BAFTA nomination in the category of best female performance in a comedy program in 2015 for her role as Alex Smallbone in BBC's "Rev."

Other television credits include: "Les Misérables" (PBS/BBC Studios); "Watership Down" (Netflix); "Flowers" (Channel 4); "The Thirteenth Tale" (BBC); "Mr. Sloane" (Sky Atlantic); "The Secrets" (BBC); "The Suspicions of Mr. Whicher II" (ITV1); "Peep Show" (Channel 4); "Exile" (BBC); and "Greenwing" (Channel 4).

On stage, Colman's credits include: "Long Day's Journey into Night" (Lyric Theatre), England "People Very Nice" (National Theatre), "Hayfever" (Noel Coward Theatre) and most recently Lucy Kirkwood's "Mosquitoes" at the National Theatre, directed by Rufus Norris, for which she won best actress in the 2018 Whatsonstage Awards.

She has been awarded the title of Commander of the Most Excellent Order of the British Empire for her services to drama, and a BFI Fellowship.

ED HELMS (Graham Pudowski) has established himself as one of Hollywood's most exciting talents as an actor, writer, producer, and comedian, with his scene-stealing roles on the big and small screen.

Most recently, Helms wrote, co-executive produced and starred in Mike Schur's "Rutherford Falls" for NBCU's new streaming service, Peacock. He can also be seen in Nicole Beckwith's comedy film, "Together Together," opposite Patti Harrison and Tig Notaro. Additionally, he is slated to host and executive produce NBCU's hybrid television comedy "True Story," alongside Randall Park, executive produce AMC's untitled Rob Ford limited series and star in STX's "The Miserable Adventures of Burt Squire," opposite Harrison Ford.

Most recently, he executive produced and guest-starred in Netflix's sketch comedy series, "Aunty Donna's Big ol' House of Fun," created by Australian comedy group Aunty Donna. Earlier this year, Helms hosted the four-part online variety show "Whiskey Sour Happy," benefitting MusiCares' COVID-19 Relief Fund and Direct Relief. Co-founded by Helms' own Blue Grass Situation and presented in part by TX Whiskey, Allbirds, and the Americana Music Association, the series featured renowned bluegrass musicians and comedians including LeeAnn Womack, Billy Strings, Aubrie Sellers, Nick Kroll and Stephen Colbert. The show premiered on April 22, 2020 and raised over $70,000.

Prior, Helms starred opposite Taraji P. Henson in Netflix's hit comedy film "Coffee and Kareem," about an underperforming Detroit cop who tries to clear his name with the help of with his girlfriend's young son. A collaboration between Helms's production company Pacific Electric

Picture Co. and Netflix, the film was released on April 3, 2020 and quickly became the streamer's #1 movie. Prior, he starred opposite Demi Moore in Patrick Brice's "Corporate Animals," which was also produced through Pacific Electric Picture Co. The film follows an egotistical CEO (Moore) and her employees on a team-building weekend in New Mexico with their guide (Helms), as they try to escape from an underground cave they find themselves trapped inside. The film premiered at the 2019 Sundance Film Festival and was released by Screen Media on September 20, 2019.

Helms has also starred in a handful of buzzworthy independent films, including John Curran's meticulous Ted Kennedy docudrama "ChappaquiddicK," opposite Jason Clarke and Kate Mara, which premiered at the 2017 Toronto International Film Festival; Dito Montiel's "The Clapper," with Amanda Seyfried, on which he also served as a producer, and Netflix's film adaptation of Josh Karpe's bestselling novel" A Futile and Stupid Gesture," which premiered at the Sundance film festival and on which he served as an executive producer.

On television, Helms created and starred in the Comedy Central special, "The Fake News with Ted Nelms," which featured absurd, made-up news that closely resembled real news, delivered by an absurd, made-up guy who closely resembled Helms. The special received the 2019 Writers Guild of America Award for the Best Comedy/Variety Special.

Helms is perhaps best known for his standout performances on Comedy Central's "The Daily Show with John Stewart"; his memorable role as Andy Bernard on NBC's critically acclaimed comedy "The Office," alongside fellow "Daily Show" alum Steve Carell; and striking gold with his leading comedic role in the "The Hangover" trilogy, alongside Bradley Cooper and Zach Galifianakis, which collectively grossed nearly $1.5 billion worldwide.

His other notable film credits include Warner Bros.' "Tag," alongside Jeremy Renner, Jon Hamm, Jake Johnson and Hannibal Buress; David Wain's satirical romantic comedy "They Came Together"; the Duplass Brothers' comedy "Jeff, Who Lives at Home"; Arteta's "Cedar Rapids"; Chris Renaud's beloved "The Lorax" and Rawson Marshall Thurber's "We're the Millers." Helms has also appeared on numerous noteworthy series, including Fox's cult comedy "Arrested Development," Adult Swim's "NTSF: SD SUV" and the Yahoo original series created by Helms, "Tiny Commando."

Additional film credits include Lawrence Sher's "Father Figures," alongside Owen Wilson and Glenn Close; David Soren's adaptation of Davy Pilkey's popular children's book, "Captain Undepants," opposite Kevin Hart and Nick Kroll; Lake Bell's "I Do…Until I Don't"; Jessie Nelson's "Love the Coopers," opposite Steve Martin, Diane Keaton, and John Goodman; and "Vacation," opposite Christina Applegate from duo John Francis Daley and Jonathan Goldstein. He also served as an executive producer on the box office hit "Central Intelligence," starring Dwayne Johnson and Kevin Hart.

Helms has successfully produced a diverse slate of projects through his production venture, Pacific Electric Picture Company. Founded by Ed Helms and Mike Falbo in 2012, Pacific Electric

Picture Co. is a TV and film production company with a first look deal at Universal Television. The company has an array of projects in the works, including Jonathan Krisel's surreal comedy "Mermaids in Paradise," based on the acclaimed novel by Lydia Millet; and Frank Lesser's "New Tricks," a short-form, live-action comedy series from STXSurreal, the VR division of STX Entertainment, on which Helms will also serve as director.

Beyond acting and producing, Helms has worked closely with Malaria No More, a non-profit organization at the vanguard of the fight to eradicate malaria worldwide. He also sits on the advisory board for Education through Music LA, which builds curriculum and funds music education in LA public schools.

JUSTICE SMITH (Marc Wydell) is one of Hollywood's most promising young actors. Having starred in Warner Bros. summer 2019 box-office hit "Pokémon: Detective Pikachu," which grossed over $430 million worldwide, opposite Ryan Reynolds, Smith continues to charm audiences across TV, film and stage.

Most recently, he headlined as Theodore Finch in Netflix's "All the Bright Places," alongside Elle Fanning, based on the best-selling book of same namesake written by Jennifer Niven. He was also featured in the short film "Query."

He can be seen in the Amazon film "Voyeurs," in which he stars opposite Sydney Sweeney, as well as the HBO MAX series "Generation" from producer Lena Dunham. Smith will also reprise his role as Franklin Webb in the next installment of "Jurrassic World," the global blockbuster franchise, reuniting him with Chris Pratt and Bryce Dallas Howard; his character was first introduced in "Jurassic World: Fallen Kingdom."

Smith was first seen in the Fox 2000 film "Paper Towns," which also starred Cara Delevingne and Nat Wolff. In 2016, Justice broke out in the critically acclaimed Netflix series "The Get Down," created by Baz Luhrmann. The following year Smith made his stage debut in the off-Broadway play "Yen," in which he starred opposite Oscar® nominee Lucas Hedges. He then continued his love for theater the following year and starred in the Off-Broadway play "The Mother," opposite another Oscar nominee, Isabelle Huppert.

Smith graduated from the Orange County School of the Arts in 2013 with a major in acting. In his senior year, he was ranked in the top 1.3% of young artists across the nation by the National Young Arts Foundation.

ROB DELANEY (Andrew Morris) is an American comedian, actor and writer. He is widely known as the co-creator and co-star of the critically acclaimed Channel 4 and Amazon Prime comedy "Catastrophe," which broadcasts in over 130 countries around the world. In 2016, Delaney was nominated for a primetime Emmy® alongside his co-creator, Sharon Horgan, for outstanding writing for a comedy series. In 2018, "Catastrophe" was nominated for a BAFTA TV Award for best scripted comedy and in 2016 won the BAFTA TV Craft Awards for best comedy writing.

In 2018, Delaney was a breakout star as the fan favorite Peter W. in "Deadpool 2," the newest (and beloved) member to the X-Force who has no powers but "just responded to the ad." Also in 2018, he hosted Comedy Central UK's "Rob Delaney's Stand Up Central," an eight-episode stand-up comedy showcase. In 2019, he appeared opposite Charlize Theron in the highly anticipated Lionsgate feature, "Bombshell." He also appears in the Amblin Partners' Sigourney Weaver-Kevin Kline feature reteam "The Good House," as well as the Warner Bros. live action feature "Tom and Jerry," alongside the cast of Colin Jost, Chloe Grace Moretz and Michael Pena. Other on-screen credits include the Universal Pictures Paul Feig film "Last Christmas," "The Hustle," Comedy Central's "Key & Peele," "Burning Love" and FX's "Trust."

In 2013, Delaney's first novel and bestselling memoir, "Rob Delaney: Mother Wife Sister Human Warrior Falcon Yardstick Turban Cabbage" was released by Spiegel & Grau in the U.S., and by Little Brown in the U.K. In 2012, he was named one of Variety's Top 10 Comics to Watch. His debut one hour special, "Rob Delaney: Live at the Bowery Ballroom," is available on Netflix and from Comedy Central Records. His Amazon standup comedy special "Jackie" premiered in January 2020.

He currently resides in London and regularly performs stand up across the world.

KYLIE CANTRALL (Savannah Meades) is a 15-year-old actress, singer, dancer, social media personality and song writer. She can currently be seen leading the cast of the hit Disney Channel comedy series "Gabby Duran & the Unsittables." The show follows Gabby, a smart, independent, and caring girl who inadvertently lands an out-of-this-world job to babysit an unruly group of very important extraterrestrial children. The show returned for its second season in June 2021.

On the music front, Cantrall has been developing her talents from a very young age. Her videos have amassed viewer numbers in the tens of millions. Her last single dropped in March 2020, "No Reason," has over five million views on her YouTube Channel. Currently, she is in the process of transitioning to her new sound. Always a consummate professional, she's evolved with age and will be ready to burst out in a major way in 2021 with her much-anticipated upcoming release "Smile."

A native of Sherman Oaks, CA, the Venezuelan beauty became a YouTube sensation with her series "Hello Kylie," that she started at the age of 8 years old. From there, she transitioned into the acting scene, showcasing her brilliant talent and unique style while collaborating with stars like Zendaya. Since then, she's recurred/guest starred in numerous TV Series such as, "Just Roll with It" (2019); "Raven's Home" (2018); "Bizaardvark" (2018); and "The Toycracker: A Mini-Musical Spectacular" (2016). Her flair for fashion has grabbed the attention of various publishers, such as J-14, Tiger Beat, Girls' World, as well as People Magazine. Cantrall already has a handful of singles under her belt, including "No Reason," "That's What I'm Talkin' Bout" and "Feeling Some Kinda Way," which have gathered nearly 15 million views on YouTube. In her spare time, she enjoys thrift shopping, making TikToks, and playing ping pong.

MARCUS SCRIBNER (Alex) landed his first series regular role at the age of 13 on ABC's hit comedy "Black-ish" starring as Andre Jr. opposite Anthony Anderson and Tracee Ellis Ross. Since its premiere in September 2014, the series has gone on to receive both critical acclaim and awards recognition year after year, including a prestigious Peabody Award in 2015. Scribner has also been nominated for multiple Emmy®, Golden Globe®, Critics Choice, NAACP Image and Screen Actors Guild Awards® as part of the ensemble cast.

In March 2019, he received his first individual NAACP Image Award for outstanding supporting actor in a comedy series. "Black-ish" returned for season eight this year.

In 2015, Scribner took on his first animated film role, voicing the rambunctious dinosaur Buck in Pixar's "The Good Dinosaur." He then went on to become a part of the DreamWorks family in the Netflix animated series "Home: Adventures with Tip & Oh." He recently voiced the character of Bow in Netflix's "She-Ra and the Princesses of Power" revival, which ran for four seasons.

Recently expanding into film, he starred in 2017's "Alexander in Real Life." He was most recently seen in Awesomeness Film's "The F* It List," a high school comedy about breaking free and designing your own future, and the college set thriller "Confessional," which follows his character and six other students as they unravel the mystery of two deaths on campus. Scribner can be seen in the recently-premiered "Farewell Amor," which showcased at the 2020 Sundance Film Festival. The film follows an Angolan immigrant who is joined in the U.S. by his wife and daughter. Now strangers sharing a one-bedroom apartment, they discover a shared love of dance that may help them overcome the distance between them. He plays DJ, the shy love interest of the daughter, Sylvia.

A passionate humanitarian, Scribner can be found traveling the globe to give back to the people around him and the world. He serves as an ambassador for Defend Our Future, a project of the Environmental Defense Fund that is dedicated to empowering young people of all political persuasions who are interested in advancing climate change and clean energy solutions. He also serves as the chief youth innovator for Reserve Protection Agency in South Africa, helping to protect Africa's beautiful animals. In November 2019, he was honored by the National Foster Youth Institute for his work raising awareness about underserved foster youth.

RICARDO HURTADO (Rich) can currently be seen in the Netflix musical comedy series "Country Comfort." The series is created by Caryn Lucas ("The Nanny," "Miss Congeniality") and also stars Katherine McPhee. Hurtado stars in the Netflix franchise "Malibu Rescue." "Malibu Rescue" premiered in 2019 as a feature film and subsequent first season. The following summer, the second film, "Malibu Rescue: The Next Wave," launched and was one of the Top 10 most viewed properties on Netflix.

His other animation work includes voicing High Five in the Netflix animated series "Glitch Techs."

Hurtado started his acting career as Freddy in Nickelodeon's hit musical-comedy series "School of Rock." The show aired for three seasons and went on to receive two nominations for the primetime Emmy Award® for outstanding children's program.

Hurtado was raised in Atlanta and born in Miami. He now calls Los Angeles home.

THOMAS BARBUSCA (Jayden) quickly made a name for himself with buzzworthy roles in television and film. He is best known to television audiences for his memorable role as Chip Pemberton in FOX's "The Mick," opposite Kaitlin Olson.

On the small screen, Barbusca played a variety of challenging roles with some of the industry's biggest names. Notable recurring credits include "Black Monday," "Chad," "Schooled," "The Kids Are Alright," "American Horror Story," "Grey's Anatomy," "Preacher," "Wet Hot American Summer: First Day of Camp," and "One Day at a Time." His film credits include "Big Time Adolescence" and "Middle School: The Worst Years of My Life."

Next, he will be seen in Netflix's feature adaptation of Jessica Knoll's New York Times bestselling Novel, "Luckiest Girl Alive." Originally from New Jersey, he currently resides in Los Angeles.

ABOUT THE FILMMAKERS ~

BAFTA®-winning **SARAH SMITH (Co-Director/Co-Writer/Executive Producer)** is one of only a handful of women who have written and directed an animated film, and "Ron's Gone Wrong" marks her second, following the hugely successful "Arthur Christmas." The film was nominated for a BAFTA®, a Golden Globe® and a Critic's Choice Award, was the highest performing animated film at the U.K. box office and was named the best reviewed animated film worldwide in 2011.

Before moving into animation, Smith had a lively career in British television comedy. Working with talent such as Armando Iannucci, The League of Gentlemen in the UK and Jon Stewart and Michael Moore in the U.S., she won every industry accolade including a BAFTA®, a Royal Television Society Award, British Comedy Awards and the Rose D'Or from the European Broadcasting Union. In 2006, she was recruited by Aardman Animations to build a new slate of projects at the end of their DreamWorks pact. In nine months, she developed a package of projects that earned the company a three-year studio deal with Sony Pictures, and in 18 months, oversaw two films to greenlight.

In 2014, Smith co-founded Locksmith Animation, a feature animation studio based in London dedicated to making films for a global family audience, where she also steered "That Christmas," the Richard Curtis penned second feature, into production, serving as executive producer. She is currently developing her own projects for both film and television in the U.S. and U.K.

Smith resides in London with her 11-year-old daughter.

With a foundation as a theatre designer, **JEAN-PHILIPPE VINE (Co-Director)** started his animation career at Aardman Animations in 2005, where he directed multiple episodes of the Emmy® and

BAFTA Award-winning series “Shaun the Sheep.” Whilst there, he was also story lead on the Oscar®-nominated feature “Pirates! Band of Misfits.”

In 2012, he was recruited by Pixar, where his storyboard work was featured in the Oscar®-winning “Inside Out” and “The Good Dinosaur,” which received a Golden Globe® nomination. He is currently in development on his next feature project.

OCTAVIO E. RODRIGUEZ (Co-Director) is a seasoned storyteller who has, over the last 20 years, worked at some of the finest animation studios, including Starz, Rough Draft, Sony Pictures, Warner Bros., Cartoon Network, Disney, Nickelodeon, Mass Animation and Lucasfilm Animation. Before coming to work at Locksmith he worked at Pixar on “Monsters University,” “Coco” and “Incredibles 2.”

PETER BAYNHAM (Co-Writer/Executive Producer) is a two-time Oscar®-nominated British screenwriter, director, performer and producer. His movie writing credits include Amazon Studios’ hugely successful, critically lauded comedy feature, “Borat Subsequent Moviefilm,” starring Sacha Baron Cohen and Maria Bakalova. The movie was nominated for a 2021 Academy Award® for best adapted screenplay and won, amongst many awards, the Writers’ Guild of America best adapted screenplay and two Golden Globes®, including best picture: musical or comedy. Baynham co-wrote the movie’s predecessor “Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan,” for which he earned a 2007 Academy Award nomination for best adapted screenplay, a Writers’ Guild Award nomination and a Golden Globe nomination for best picture: musical or comedy. It was honored by the American Film Institute as one of its Ten Best Movies of 2006 and is at 29 on the WGA’s list of ‘101 Funniest Screenplays of All Time’.

He co-wrote (with Sarah Smith) the Aardman/Sony animated feature “Arthur Christmas,” nominated for a Golden Globe® for best animated feature, an Annie award and a BAFTA for best children’s feature. He co-wrote Sony Animation’s hit 2012 comedy “Hotel Transylvania” and BBC Films/Baby Cow’s acclaimed feature “Alan Partridge: Alpha Papa,” starring Steve Coogan. He has co-written the Fox/Locksmith Animation movie “Ron’s Gone Wrong” and co-hosts the “Brain Cigar” podcast with Jeremy Simmonds.

Baynham’s extensive television credits include: co-writing (with Armando Iannucci and Steve Coogan) the BBC 2 comedy series “I’m Alan Partridge,” which won a BAFTA for best television comedy and a British Comedy Award for best comedy series. He co-wrote with (Armando Iannucci and Chris Morris) BBC 2’s ground-breaking news satire “The Day Today,” Channel 4’s “Jam” and the controversial, much-lauded “Brass Eye”; the show was nominated by BAFTA and The British Comedy Awards for best television comedy. He also wrote and performed in BBC2’s “Fist of Fun with Lee and Herring” and “The Friday Night Armistice” and created, directed and co-wrote the BBC2 animated comedy series “I am Not an Animal.”

He took a circuitous route into his career via the British Merchant Navy and is qualified to navigate a super tanker, despite having zero sense of direction. He once nearly hit a ferry.

JULIE LOCKHART (Producer) is the co-founder and president of production of Locksmith Animation. One of the film industry's most experienced animation producers, her work has received three Academy Award® nominations, including best animated film in 2013 and 2015.

Before co-founding Locksmith, she held leadership roles at Aardman Animations and was producer on many of that studio's acclaimed animated shorts, commercials and ground-breaking television series, including the Rose D'Or winning "Creature Comforts" and the Emmy® and BAFTA Award winning "Shaun the Sheep" series.

Stepping into features, she developed and produced the Academy Award®-nominated feature films "The Pirates! A Band of Misfits" for Sony Pictures and "Shaun the Sheep Movie" for Studio Canal/Lionsgate. Whilst at Locksmith, she has been instrumental in building a brand new studio from scratch into the international high end animation feature film company it is today, whilst also producing Locksmith's-debut feature film, "Ron's Gone Wrong."

ELISABETH MURDOCH (Executive Producer) is an entrepreneur and philanthropist in the creative industries. In October 2019, she joined forces with Stacey Snider and Jane Featherstone to found SISTER, a global content company which develops, produces and invests in visionary storytellers. Murdoch is also co-founder and chair of Locksmith Animation, founder of Solve, an interactive mobile gaming studio and a strategic minority shareholder in Youngest Media and 110% Content.

In 2001, Murdoch founded Shine, which she managed and grew, first as chief executive and later as chairman, into one of the world's leading production companies over her 14-year tenure. She set up the Freelands Foundation in 2015 with the ambition to give everyone in the U.K., regardless of background or location, access to art education, to raise their aspirations and empower them to transform their life opportunities.

She is a national council member of Arts Council England and a non-executive director of Tribeca Enterprise. She was a Tate Trustee between 2008 and 2016 and chairman of the Tate Modern Advisory Council between 2009 and 2016.

DAVID PEERS (Cinematographer) is a filmmaker who specializes in digital production. His work includes "Happy Feet," on which he was cinematographer, and "Happy Feet 2," which he co-directed. A principal in the creation of Dr D Studios, he oversaw sequence design for films such as "Mad Max: Fury Road" and "Justice League."

He is currently working with director Ron Howard on "The Shrinking of The Treehorns."

HAILEY WHITE (Cinematographer) is an experienced lead layout artist, skilled in pre-visualization, character animation and cinematics on animated and live action films. She has worked on various feature films, including "Ron's Gone Wrong," "The Lego Movie" franchise and Marvel's "Thor: Ragnarok." She has had tenures at Animal Logic and Double Negative (DNEG) before joining Locksmith Animation.

NATHAN CROWLEY (Production Designer) has received six Academy Award® nominations for "Tenet," "First Man," "Dunkirk," "The Dark Knight," "Interstellar" and "The Prestige," and BAFTA nominations for "Batman Begins," "The Dark Knight," "Interstellar" and "Dunkirk," his seventh collaboration with director Christopher Nolan.

He also received an Emmy® nomination for his work on the HBO series "Westworld." Crowley has been the designer on four of the Costume Institute's exhibitions at the Metropolitan Museum of Art that accompany the Met Gala in New York every May. He collaborated with Sofia Coppola on "La Traviata" at the Teatro del l'Opera di Roma.

A world class art director and visual development artist, **AURÉLIEN PREDAL (Production Designer)** has worked on a diverse range of projects, from the hit "Penguins of Madagascar" to the critically acclaimed "The Little Prince." He was art director and production designer on "Mune: Guardian of the Moon," worked on "Sing" for Illumination (which grossed over $600 million worldwide) and on Aardman Animations' "Early Man."

DAVID BURROWS, A.C.E. (Editor) is a film editor whose credits include "The Lego Batman Movie," "Legend of the Guardians" and "The Lego Movie," for which he won the American Cinema Editors Eddie Award for best edited feature film (animation) with co-editor Chris McKay in 2015. He has also worked as an assistant editor on movies, including: "Happy Feet," "Moulin Rouge," "The Quiet American" and "The Avengers."

HENRY JACKMAN (Composer) has established himself as one of today's top composers by fusing his classical training with his experience as a successful record producer and creator of electronic music. Jackman is known for his scores for Marvel Studios' "The Falcon and the Winter Soldier," Showtime's "The Comey Rule" and the Russo Brothers' "Cherry." Other credits include "Jumanji: The Next Level," "Pokemon: Detective Pikachu," the Oscar®-nominated animated feature "Ralph Breaks the Internet," "Captain America: Civil War," "Kong: Skull Island," "Jack Reacher: Never Go Back," "Big Hero 6" and "Kingsman: The Golden Circle."

With over 25 years of experience in computer graphics animation, **PHILIPPE DENIS (VFX Supervisor)** is one of the most respected artists working in visual effects. Prior to "Ron's Gone Wrong" he was visual effects supervisor at DreamWorks Animation, supervising production on films such as "Trolls," "Peabody and Sherman," "Megamind" and "Shrek the Halls."

Previously, he worked as a CG supervisor on "Monsters vs Aliens," "Shrek the Third," "Over the Hedge" and "Madagascar." He was also a lead lighter on "Shrek 2." As a lighter, he also worked on "Antz" and the Oscar® winning "Shrek." During his time at DreamWorks, he was a visual effects artist for movies such as "Minority Report," "Evolution" and "Forces of Nature." Before his tenure at PDI, Denis worked as technical director at LBO in Brussels.

He holds a technical diploma (BTS) in mechanical engineering from Lycee Louis Armand, Nogent sur Marne, France.

Recognized as one of the preeminent animators in the industry, **ERIC LEIGHTON (Animation Director)** had worked on many advertising campaigns for such iconic brands as MTV, Gumby and the Pillsbury Doughboy before going on to be the animation supervisor for "Tim Burton's Nightmare Before Christmas" (for which he received an Academy Award® nomination) and directing Disney's "Dinosaur" (alongside Ralph Zondag).

He developed the feature film "Astroboy" for Sony and then headed the animation for such films as the Oscar®-winning "King Kong" for Peter Jackson, "Charlotte's Web" for Paramount, and Zack Snyder's "Legend of the Guardians." Leighton returned to the stop-motion world as lead animator on Henry Selick's "Coraline" for LAIKA and Charlie Kaufman's "Anomalisa." He was animation director on "Sherlock Gnomes" before taking on the same role for Locksmith Animation's "Ron's Gone Wrong."

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